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the December number playing musical instruments would be just what is wanted. Other favors for gentlemen are card-cases of silk or leather decorated by hand with monograms or designs.

For ladies, at a recent lunch party, were pretty handkerchief bags, made of alternate broad stripes of delicate canary-colored and ruby satin ribbon; on this was embroidered or painted a vine of wild clematis, with small white flowers running half way around, beginning at the top and carried diagonally across toward the bottom. This was finished with a large bow of ruby satin at the top. Another pretty idea for a home-made gift was a small fan made of white pigeon feathers sewed firmly to a foundation, which was covered with satin. The feathers overlapped, and were kept in place by a white ribbon on the wrong side, which about midway was glued to the feathers. On the right side was painted a spray of apple blossoms, and the handle was tied with a bow of pale pink satin ribbon.

#### CANOPY FOR AN OLD "FOUR-POST" BED.

SIR: I have an old four-post bedstead of solid carved mahogany, which was part of my mother's wedding outfit. It has not been used for a long time, and I would like to set it up again, but do not know how to arrange anything for the top of the posts. I object to curtains, as I consider them unhealthy. What sort of a canopy and what materials could I have?

C. A. G., Nashua, Iowa.

The canopy may be made of quiet-colored cretonne or English chintz, stretched over the surface or plaited evenly from a button centre. A valance with plaited edging, quite full, should hang all round from twelve to fifteen inches deep. To support the canopy flat, lath-like rods—say two inches wide—should cross diagonally from post to post. To support the valance iron rods a quarter of an inch diameter, running from post to post, are best.

#### THE USE OF ANDIRONS.

SIR: Is it in good or bad taste to use brass andirons under grate bars where one burns coal? I ask this, as my taste has been questioned in doing so.

T. H. H., Connorsville, Ind.

Strictly speaking, they should only be used to support the grate; but massive brass andirons are so decorative before a blazing fire, that, for our own part, we do not hesitate to use them with an iron basket-grate.

#### SUNDRY QUERIES ANSWERED.

L. S., Kokono, Ind.—Instructions for lustra painting were given in *The Art Amateur*, Nov., 1883.

VERASOIE, Houston, Texas.—Silk rag curtains are satisfactorily woven by John Ryan, 83 Bowery, New York. Gold threads mingled with the silk produce a brilliant effect.

H. C. L., Chicago, should write to Mrs. H. H. Ayer, 120 W. 13th St., New York, who makes a specialty of furnishing houses and making purchases on commission. She is both competent and responsible.

C. A., Waltham, Mass.—In any country where international copyright law prevails, it would be necessary to have the permission of the author. No such law prevails here. The book you mention, however, has already been dramatized with the consent of the author, and the right to the play and the title, having been transferred by him, as *property*, to an American

manager, could not be infringed without a fight in the courts, which, in such cases, we have noticed, generally protect the representative of the foreign author. Your inquiry, we may add, is hardly within the scope of this magazine.

An inquirer is informed that Hancock & Son's Worcester moist water-colors for painting on china, paper, silk, etc., comprise more than sixty different tints. The statement of a contributor, limiting them to "about twenty," was an error.

H. G. H., Pine Bluff, Ark.—(1) In December we published in miniature a design for mirror decoration, which will be given full size in *The Art Amateur* at an early date. (2) Prussian blue is a fugitive color. Use ultramarine or Antwerp blue.

B. S., Boston.—With the following palette of nine pigments, with proper use, the artist can do almost anything: white, black, yellow ochre, strontian yellow, vermilion, rose madder, ultramarine, emerald oxide of chromium, cappagh brown.

W. J. DUARDORFF, Kansas City, asks us to recommend him some work treating on wall-paper decoration. "What Shall we do with Our Walls?" by Clarence Cook, published by Warren, Fuller & Lange, 129 E. 42d St., is an excellent little treatise on the subject.

W. H. P., Tallow, Ireland, writes: "I have some Indian amber beads. Can they be used in any way for decorating a room?" Amber beads of good size are very effective suspended loosely from the cross bands of curtains or portières, or arranged in simple festoons on a mantel lambrequin. They also make a good edging for plush sofa cushions.

"READER," St. Joseph, writes: "What is the most appropriate permanent library binding for *The Art Amateur*? I desire that it shall be plain, elegant, and specially adapted to service. Should the outside covers and advertising sheets be included? and how can one preserve the supplements? How should the edges of the bound volume be finished?" We would recommend "half morocco." The advertising pages of a magazine are not, as a rule, included in the binding. The supplement sheets are inserted at the end of each number. The edges are cut and gilded at the top only, as protection from dust on the shelf. The Trow Bookbinding Company (Third Avenue and Twelfth St., New York) bind a great many volumes of *The Art Amateur* for subscribers, and keep special dies for stamping the titles.

#### ARTISTIC ANATOMY.

ABOUT three years ago, in noticing the volume on "Artistic Anatomy," by Professor Mathias Duval, in the admirable "Bibliothèque de l'enseignement des Beaux Arts" series, imported by Mr. J. W. Bouton, we expressed the hope that this excellent little treatise might find an English translator. The translator has been found in Dr. Frederick E. Fenton, and the publishers in Cassell & Co., who have brought the book out in much better form than the original, with large type and good paper, as the first of a series to be called "The Fine Art Library," to be edited by John C. L. Sparkes, Principal of the National Art Training School, South Kensington Museum. Professor Duval intends this summary of anatomy "for those artists who, having commenced their special studies, have drawn the human form either from the antique or from the living model—who, in a word, have already what may be termed a general idea of forms, attitudes and movements." His method of teaching treats rather by synthesis than analysis. Instead of going deeply into a description of the exterior forms—as most teachers are inclined to do—he prefers to make the student understand thoroughly the anatomical reasons

for those forms. The translation is well done, giving us as the result the best practical treatise on the subject in the English language.

#### TREATMENT OF SUPPLEMENT DESIGNS.

PLATE 413.—Design for a dessert-plate—"Asters"—the third of the series of twelve by I. B. S. N. Use deep golden violet for purple asters, shading with the same. A very little deep blue can be added where a pale bluish tint is preferred. For the pale pink flowers use carmine delicately. Shade with the same, and paint the centre of the blossom with orange yellow shaded with brown green. Use mixing yellow with grass green for the calyxes and stems, and add a little deep blue to grass green for the leaves. Shade with brown green, and outline with deep purple and brown No. 17.

Plate 414.—Design for a panel or double tile—"Wisteria." The background would look well in a pale wash of brown No. 3 mixed with a little carnation and mixing yellow. Vary the proportion while mixing to get pleasing effects. Put on this color with a broad brush in blended strokes, darker at the top of the panel and quite delicate toward the bottom of it. The foliage is very tender when the wisteria is in bloom. To get this effect, mix sepia with grass green; add occasionally a little purple for the back of the leaf, and put in the shadows with brown green and a little purple added. Make the leaf stems of sepia and green, the main stem of brown No. 17, shaded with a little purple. The flowers are lilac in tone. For this tint, mix carmine and blue, keeping the color deeper in the red than the blue, as carmine fires out somewhat. Keep just the centres or openings of the full-blown flowers white, then begin with a delicate brush stroke, drawing the color firmly to the edges. The lower petals are deeper in color than the upper ones, and the outside of the upper petals is paler than the inside. Just touch the centres of the flowers with a pale wash of chrome green and mixing yellow. The buds are deeper in color than the flowers. The calyx and the flower stems should be painted in brown green, with a little purple added. Outline all the veinings of the leaves and the lines in the buds and flowers in the same purple-brown color used for outlining all the work.

Plate 415.—Panel of carved walnut from a sideboard ornamented with marquetry, mother-of-pearl and marbles of different colors. French work of about 1550, ascribed to Bachelier of Toulouse. Drawn from the original in the South Kensington Museum by Camille Piton.

Plate 416.—Designs and suggestions for jewellers' use.

Plate 417.—Design for a blotter from the Royal School of Art Needlework at South Kensington. Also suitable for repoussé brass work.

Plate 418.—Orphrey of a chasuble, in crimson velvet, embroidered with colored silk and gold thread. Spanish work of about 1540. Drawn from the original in the South Kensington Museum by Camille Piton.

Plate 419.—Name of the Virgin Mary, crowned. Spanish work of about 1540.

Plate 420.—Design for a picture mount, from the Royal School of Art Needlework at South Kensington.

Plate 421.—Humorous designs for doilies—"Signs of the Zodiac." First six of a series of twelve, from the Royal School of Art Needlework at South Kensington.

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